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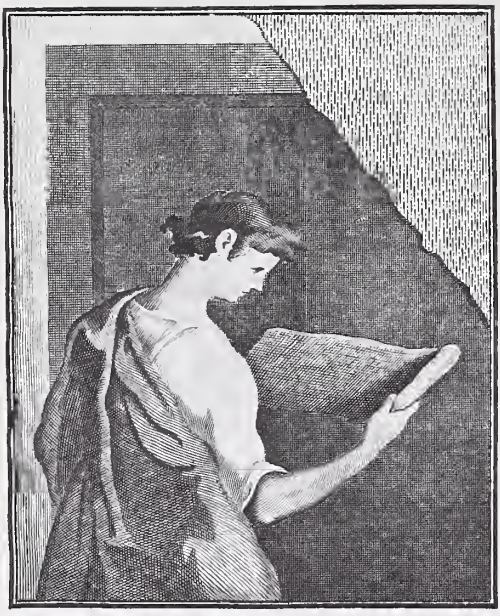

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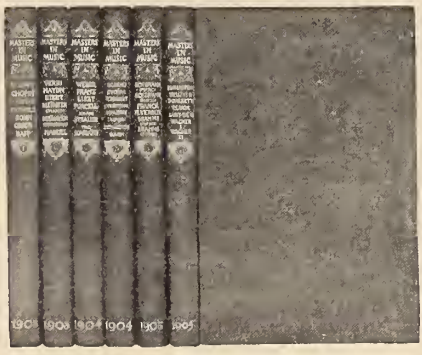

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PART 99, THE ISSUE FOR

February, 1908

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MASTERS IN ART

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FRENCH SCHOOL

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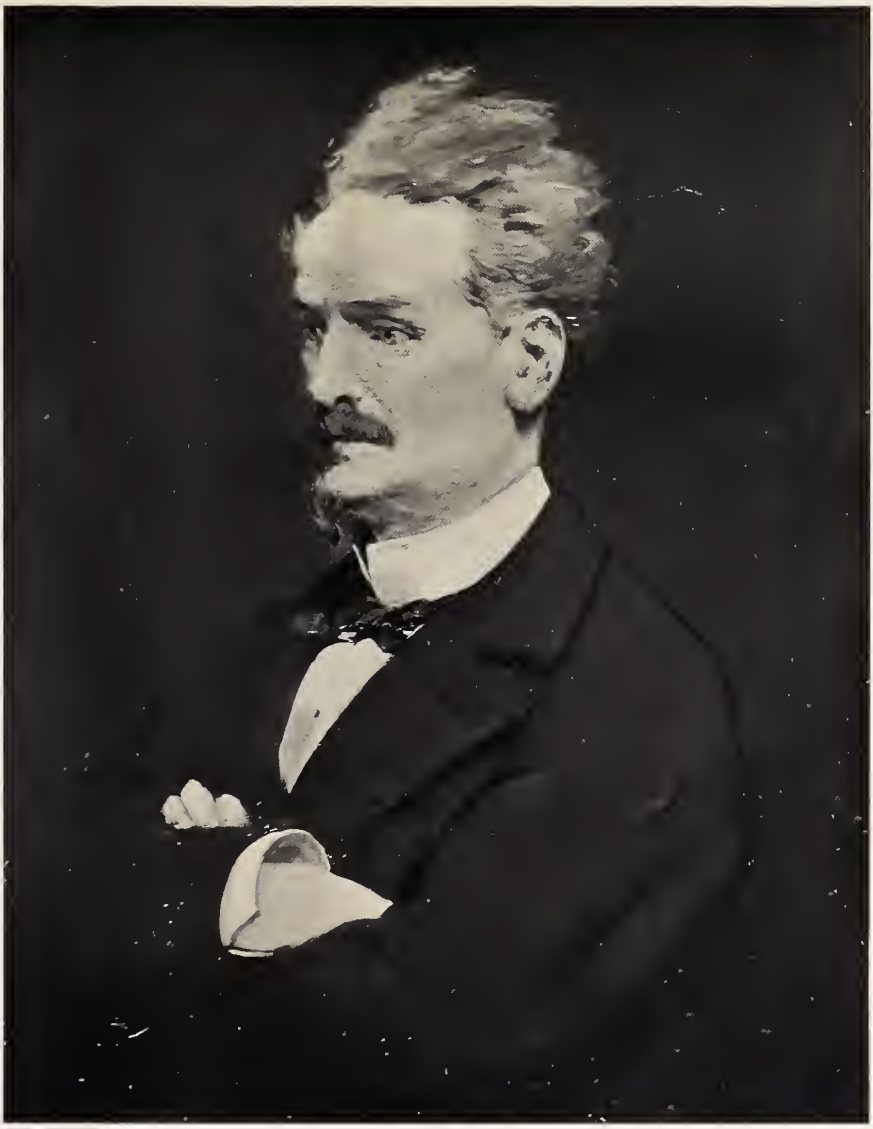

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PORTRAIT OF MANET BY HIMSELF
BELONGS TO M. AUGUSTE PELLERIN, PARIS

This portrait of Manet, known as that 'With the Palette,' was painted in 1878. It shows him as a fair-complexioned man with keen blue eyes, and light hair and beard. He wears a light brown coat, dark necktie, and soft felt hat, relieved against an olive-green background. Many of Manet's characteristics of technique are visible here: the broad brush-strokes, the absence of much modeling in the face, and of practically no modeling at all in the hand holding the paint-brush.

Édouard Manet

BORN 1832: DIED 1883
FRENCH SCHOOL

ÉDOUARD MANET (pronounced Mä′nā) has been called the "Father of Impressionism." The eldest of three sons, he was born on the twenty-third of January, 1832, in a house directly opposite the present École des Beaux-Arts, on the street formerly called rue des Petits-Augustins, to-day rue Bonaparte, and he was baptized in the neighboring church of St. Germain-des-Prés. His mother belonged to the rich old bourgeoisie class; his father, to the bourgeoisie which flourished under Louis Philippe, and held the office of judge of the tribunal of the Seine. As the family for generations had been connected with the magistracy, Édouard was destined by his father for the law and was educated at College Rollin with that in view. His maternal uncle, Colonel Fournier, however, was wont to amuse himself in his leisure hours with drawing, and it was through visits to him that the boy Édouard discovered his own taste for art, and at sixteen announced to his family his desire to follow the career of an artist. His parents, with their old family traditions, were filled with despair. A compromise was made and their son sent on a voyage on a trading-ship, 'La Gaudeloupe,' from Havre to Rio de Janeiro. The voyage was for the most part uneventful, but gave the young man an idea of the grandeur of the sea that he never forgot. In after-years he loved to recount that his first attempt with the paint-brush was in touching up some Dutch cheeses of which the cargo consisted and which had become discolored with the sea-water.

When on his return from Brazil his parents found him as determined as ever in his desire to be an artist, they resigned themselves to the inevitable, and he was placed, about the year 1850, in the studio of Thomas Couture, a painter noted in his day for his paintings of historical subjects, among them the 'Romans of the Decadence,' now in the Louvre. The pupil remained six years studying here, but finally left in open revolt against his master, quite disgusted with the historical subject and the eternal study of the nude in the conventional, classic poses of the professional models. He continued to study by himself, travelled extensively in Holland, where he was much impressed by the portraits by Franz Hals, in Germany, and in Italy, where the work of Tintoretto of all the Italian artists most influenced him. And of this

influence we see the effect a little later in a couple of religious subjects that Manet painted during those first tentative years when he was searching for the path he wished to follow.

His original work began in his attempts to depict the life of the people in the streets, one of his first canvases being 'The Boy with the Cherries,' a street gamin leaning over a wall, with a red cap on his head, and holding a bunch of cherries, which is said to suggest Adrian Brouwer in its style. The same year, 1859, he painted 'The Absinthe Drinker,' which was refused at the Salon. Though characteristic of Manet, it still recalls work done in Couture's studio. In 1861 he sent to the Salon a 'Spanish Singer' and a double portrait of his father and mother. For this he received honorable mention simply because, writes Muther, it was painted in the old Bolognese style with brown shadows. It was the last and only time until the year before his death that he received any honors from the Salon. M. Duret, his biographer, points out that in the basket his mother holds, filled with balls of variegated wools, we see that taste of his for painting still life which he developed so strongly in his later years. To these early years belongs the 'Music at the Tuileries,' 'The Street Singer' (a picture now in a private collection in Boston), a woman who stands holding her guitar under her arm and eating a bunch of cherries. "The *ensemble* would remain vulgar," writes M. Duret, "but the artist has known how to embellish it by the quality in the painting itself."

But another influence was to come into Manet's art, that of Velasquez. This artist had been little known and understood outside Madrid until the Exposition held at Manchester in 1857 made the English acquainted with him. In the early sixties the French discovered his great qualities and Manet became an ardent admirer and his first disciple amongst the artists of the nineteenth century. This study of Velasquez set the artist free from the old style of the so-called "brown sauce" of the Bolognese, and he passed through, writes Muther, much the same development in the problem of painting light as did Velasquez himself, who began in the 'Bacchus' by representing an open-air scene with the play of light of a closed room, but later placed his figures in the ambient atmosphere of the outer world. Manet painted several figures against a pearl-gray background, 'The Fifer,' 'The Guitar-Player,' and 'The Bull-Fighter' wounded to death, in which he shows his discipleship, but more particularly in the 'Boy with the Sword' (plate 1), which Muther says might have been signed by the great Spaniard himself. These and a number of other Spanish subjects were suggested to him by a visit to Paris of a Spanish troupe of dancers. His trip to Madrid to study the pictures of Velasquez and Goya did not occur until 1865.

But Manet may be said, like Whistler, to have made his real début at the Salon of 1863, with the 'Déjeuner sur l'Herbe,' called in English either 'The Breakfast' or 'The Picnic.' In this picture he represented sitting on the greensward under the trees two young men in artists' costume, and a nude female figure, while another clothed only in her chemise is splashing in the brook in the background. Although there was precedent for such a scene in pic-

tures of a similar character in the Louvre by Titian and Giorgione, not unnaturally the public was shocked, and the picture was refused but hung in the 'Salon des Refusés' alongside of pictures by Bracquemond, Legros, Harpignies, and Whistler. With Manet this was merely a pictorial experiment, a testing of the effect of light in the open air on clothed and nude figures. But it has been said that though on the right track, even yet he was not altogether successful; that his sky was without atmosphere and his sunbeams hard and opaque. In the 'Déjeuner sur l'herbe' Manet found himself, so M. Duret writes. The picture was sent to the Salon under the title of 'The Bath,' though the other title has prevailed. By its large dimensions alone it necessarily attracted attention. One critic remarks that the landscape is treated much as a tapestry background, and all agree that the still-life painting in the articles for the breakfast is wonderfully well done.

In 1863 Manet married Mlle. Suzanne Leenhoff, a Dutchwoman, of a family of great artistic gifts, and herself a fine pianist. His father had died in 1862, leaving a fortune to be divided between his three sons. The artist then had no necessity for selling his pictures, but could develop his art as he chose, confident of the sympathy of his wife, with whom at this time he came to live in his mother's house in rue de Saint-Pétersburg. The house was said to have been furnished in the frigid style which was the fashion under Louis Philippe, and bore no more evidences than did Manet's personal appearance of the artist. On the contrary, he had the airs and breeding of a thorough man of the world. "From one point of view 1863 was disastrous; from another, triumphant. Hitherto a man of promise, Manet now developed into a man of notoriety."

To the Salon of 1864 Manet sent two canvases, 'The Angels at the Tomb of Christ' and 'An Episode in a Bull-fight,' which were received. The former has little religious feeling, but as a piece of painting it has been called the best religious picture of the nineteenth century. In 1865 he sent 'Jésus insulted by the Soldiers' and 'Olympia' (plate IX), painted, however, in 1863, as a sort of complement to the 'Picnic.' These were accepted, the jury being somewhat less severe since the Emperor two years before had inaugurated the 'Salon des Refusés,' although "the unusual traits which they (the public) had first contemplated with horror in the 'Déjeuner sur l'herbe,'" writes M. Duret, "they found accentuated in 'Olympia.'" The author of this picture became an object of curiosity throughout Paris, and to escape persecutions made his often-projected trip to Madrid.

In 1861 Manet sent 'The Fifer' and 'The Tragic Actor' to the Salon, but they were refused, no doubt because of the indignation raised against him the preceding year. A much greater disappointment to the young artist was the refusal of the jury at the Universal Exposition in 1867 to hang any of his pictures, so that, as he had done once already at Martinet's in 1863, he was forced to hold a special exhibition of his work. Like Rodin in 1900, he obtained permission, with Courbet, whose pictures also had been refused, to erect a wooden exhibition-hall near the Pont d'Alma. It was too soon for the public who came to see his pictures to show anything but scorn and contempt for

his work. They saw absolutely no beauty in it. In the catalogue was written, "The artist does not say to you to-day, 'Come and see flawless works;' he says, 'Come and see sincere works.'" Two years later the jury of the Salon accepted the 'Portrait of Émile Zola' and 'A Young Woman,' which became known later under the title of the 'Woman with the Parrot' (plate v). In the same year he painted 'The Execution of the Emperor Maximilian,' unique from his hand as an historical subject. It is the only thing he ever painted from imagination, without having actually witnessed the scene enacted before his eyes and at least holding it in remembrance.

Delacroix, who had been one of the jury of the Salon in 1859, had seen promise in the young artist's work, and even Ingres is said to have approved of it. But Baudelaire was almost the only critic who praised Manet, and dedicated verses to 'Lola de Valence,' the Spanish dancer, in his 'Fleurs du Mal.' M. Émile Zola, however, from the first, was enthusiastic over Manet, and wrote such eulogistic praises of him, as art critic in 1866 of the 'Figaro,' then published under the name of 'Evenement,' that he caused a great falling off in the subscription-list, and owing to his unwillingness to retract was forced to resign from his position. The same year that Manet's 'Olympia' made such a commotion, Monet, eight years his junior, exhibited at the Salon for the first time two marines. Manet discovered the other's signature and thinking it a sort of plagiarism exclaimed, "Who is this Monet who has the air of taking my name and who is coming thus to profit by the noise which I have made?" It is said that henceforth the younger artist was most careful to sign his full name, Claude Monet, to avoid all confusion, though it was not till the next year that the two artists became acquainted with one another and thereafter firm friends.

Manet, the object of ridicule as far as the public was concerned, was surrounded by a devoted circle of young artists. They were accustomed to meet on Friday evenings at the Café Guerbois at the beginning of the Avenue de Clichy in Batignolles, then a suburb of Paris. Hence arose the term 'École des Batignolles.' Here came regularly Legros, Whistler, Fantin-Latour, Duranty, Degas, Renoir, Pissarro, Sisley, Monet, Gauguin, Zandomeneghi, Astruc, Zola, and Bazille, who met his death prematurely in one of the conflicts with the Prussians in 1870, and occasionally came Burty, Proust, Henner, and Stevens. To the Salon of 1870 Fantin-Latour sent a picture entitled 'A Studio in Batignolles,' which showed Manet seated at an easel surrounded by such of these men who had come most directly under his influence, and came later to be called 'Impressionists.' This picture had the semblance of an actual scene, but was not so in fact, but was conceived in the same spirit as the artist's earlier picture, 'Homage to Delacroix.'

To the Salon of 1869 Manet sent 'The Balcony' (plate iv), another canvas of which he had great hopes, but which met only with laughter and ridicule. Finally, in 1870, when he was visiting the artist De Nittis in the environs of Paris, he set up his easel in his friend's garden, posed his wife in the open air under the trees, her baby in its cradle on one side of her, her husband on the grass on the other (plate viii), and from this time forth devoted himself to

'plein air' painting, and became the painter of light that we always think of when we think of Manet. Then broke out the war with Prussia. Manet enlisted in a volunteer company composed chiefly of artists and literary men, but was soon made an officer in the Garde Nationale under Meissonier as colonel.

The year 1870, then, marks a turning-point in the artist's method of painting. By 1871 the friends and followers of Manet, known as the 'École des Batignolles,' were fully developed in their method of painting in the open air; in fact, Monet, though the junior of Manet, had somewhat earlier begun to paint in this way. They now determined to hold an exposition of their works at Nadar's Gallery, Boulevard des Capucins. Some years before, in 1863, Monet had exhibited a sunset under the title 'An Impression.' At this exhibition were titles such as 'Impressions of my Pot on the Fire,' 'Impressions of a Cat Walking.' M. Clarétie, the critic, in writing of this exhibition, called it the 'Salon of the Impressionists.' Hence arose the name which attached itself to these artists, whose chief aim and object was the study of light and might better, Caffin suggests, be called 'Luminarists.' They believed that the first requisite of the painter was to be able to paint, and the subject was of secondary importance, contrary to all the teachings of Mr. Ruskin. They juxtaposed pure colors on the canvas instead of mixing them on the palette, relying upon the eye to fuse them into an harmonious whole. Manet's method was to place his colors in broad brush-strokes rather than in spots, though he was always looked upon as the leader of the group.

In 1872 M. Durand-Ruel, who had already bought a picture of still life and a marine, now bought twenty-eight more of Manet's canvases, paying thirty-eight thousand six hundred francs. The same year the artist exhibited the 'Combat of the Kearsage and the Alabama,' a striking picture of a scene he had actually witnessed from a pilot-boat and which took place off Cherbourg. The year following he exhibited 'Rest' (plate VI) and 'Good Bock' (plate II). The latter was perhaps the only popular picture that Manet ever painted and was well received by the critics and journalists on 'Varnishing Day' and the public on the following days, while the former, however, was treated with the customary ridicule. A little after, he painted the 'Ball at the Opera,' a canvas of small dimensions but masterfully handled, the men in black clothes, the women for the most part in black dominoes. To the Salon of 1874 he sent 'The Railway' (plate X) and 'Polichinelle.' The former, a large picture and a conspicuous example of 'plein air' painting, attracted much attention and incurred much disfavor.

In 1875 Manet posed his brother-in-law and a woman friend in the stern of a boat at Argenteuil, with the banks of the river and some of the Seine barges upon the horizon, against the deep blue background of the sky. With this most original work he hoped to make a brilliant hit, but it was received with derision as the 'Picnic' and the 'Olympia' had been. The public had at last come to tolerate his pure tones juxtaposed, but in this case his method was too extreme to be received lightly. The next year, 1876, the jury refused 'The Linen' and 'The Artist,' so he determined to hold a special exhibition of his work, and the press this time took his part against the jury of the Salon

in refusing the work of a man so diligent and so earnest. Two years later he sent in for exhibition 'Nana,' a young woman at her toilette-table carelessly conversing with a man behind her, which was refused at the Salon, and also the 'Portrait of M. Faure in the rôle of Hamlet,' the renowned baritone at the opera and the owner of thirty-five canvases by Manet. In 1878 he was again refused at the Universal Exposition, as he had been in 1867. He at first thought to hold another special exhibition of his work, but abandoned the idea, as his work was so well known and the plan was too expensive for his now somewhat straitened means. In 1879 he sent to the Salon 'Boating' and 'In the Conservatory;' in 1880, 'At Père Lathuille's' and 'Portrait of M. Antonin Proust;' in 1881, 'Portrait of M. Pertuiset, the Lion-hunter' and 'Portrait of M. Rochefort' (plate VII), in each year the first painted in the open air, the second in his studio. A lion-hunt being something he had never seen, he did not attempt to depict; so instead of placing M. Pertuiset in a forest in Algiers, he poses him under the trees in the Élysée des Beaux-Arts, resting on one knee with a gun in his hand, and in the middle distance a lion-skin, as a note of contrasting color against the uniform tones of the earth. As usual, the public, mistaking the artist's intention, had nothing but contempt to show.

Though these pictures of 1881 were neither better nor worse than many of his preceding pictures, through the favorable vote of seventeen members of the jury he very tardily in his career received a second-class medal. These men felt it was only justice to recognize his talent and the enormous influence he had upon the rising artists of the younger generation. Finally, on New Year's Day, 1882, through the influence of his friend M. Antonin Proust, now director of the Beaux-Arts, he received the cross of the Legion of Honor, thus becoming 'Hors Concours' at the Salon, and entitled to all respect from the French, a fact which somewhat modified public opinion, though his principal canvas of this year, 'At the Bar of the Folies-Bergères,' in which the painting of still life was inimitable, excited no less amazement and misunderstanding than heretofore. His second canvas, 'Jeanne' (plate III), was well received.

This was the last time he exhibited. In the fall of 1879 he was attacked with locomotor ataxia, and became more and more helpless until he could no longer undertake large canvases, though during the last year of his life he continued to paint still life. Finally, on April thirtieth, 'Varnishing Day' of the year 1883, he died of an amputation of the leg uselessly performed to prevent blood-poisoning. Although unrepresented at the Salon, a hush fell upon the multitude when the news spread from room to room, and even the many who disliked both his methods and his work felt that a sincere and thoughtful artist had departed from amongst them. At his funeral there was a noted gathering of artists, literary men, diplomats, men of science, and men of the world. M. Antonin Proust, Minister of Fine Arts, said in the funeral oration: "He was possessed of great qualities both of heart and mind, which united to make him an artist and a man. If his talent was sometimes unequal, it was always characterized by a majestic purpose."

The family, together with M. Antonin Proust and M. Duret, decided to hold a posthumous exposition of his work, and they obtained permission to use a salon of the École des Beaux-Arts for the purpose. The exhibition was opened in January, 1884, and it was curious to note the change that had come over the public and press. Their adverse criticisms were too recent for them to praise now without reserve, but they realized that he was a man of power and invention. "They could verify the truth," writes M. Duret, "of his never-ceasing advance towards more brilliancy and light, and recognized the great variety of his subjects and arrangements." Following this exhibition there was a sale of his pictures for the benefit of his widow, which realized over one hundred and sixteen thousand francs. Finally, in 1889, at the third Universal Exposition, it was decided to exhibit not merely pictures painted during the preceding decade, but those of the whole century, 1789–1889. In the hands of M. Proust, director, and M. Roger Marx, inspector of the Fine Arts, fourteen of Manet's chief canvases were hung in the principal Salon. "At its close, there was hardly a man, among those capable of really judging, who refused to admit that Manet was a master, and to place him in the first row of the masters of the century."

M. Bazire in his life of Manet, written the very year of his death, concludes by saying, "For the sake of his enemies as well as for his friends, for the sake of his detractors as well as for his admirers, it is indispensable that Manet remain, and there is no doubt but that he will remain. The device which he had made for himself, a play upon his name, is a prophecy: *Manet et manebit.*"

The Art of Manet

CARROLL BECKWITH IN 'MODERN FRENCH MASTERS'

SUFFICIENT time has elapsed since the death of Edouard Manet, in 1883, to permit of a comparatively just estimate being formed of his ability as an artist, and of the influence he has had on contemporaneous art-movement and thought. Artists demonstrating marked individuality in their work have always had an influence more or less strong, and sometimes of long duration, upon their fellow artists. The more independent the individuality, and the wider its divergence from popular and routine methods, the greater has been the resultant good, both in awakening the minds of other producers to a keener observance of nature and in encouraging the timid to efforts at expressing their innate feelings in their own personal way.

Édouard Manet's greatest achievements are not his own canvases; for in spite of his profound sincerity and untiring industry his work cannot be looked upon otherwise than as incomplete, and the technical problems which he propounded for himself he never entirely or satisfactorily solved. The problems have, however, been taken up by many thoughtful painters, who have likewise striven for their solution, and his rebellious protests against the methods in vogue during his time have become the inheritance of the profession.

The present century gives frequent instances of the powerful effect of a strong and well-defined personality upon current movement and thought in art. One has but to mention the names of David, Ingres, Constable, Delacroix, and, lastly, Manet, the leader of the wide-spread Impressionist movement, the one man who, after Constable, taught painters to open their eyes and see the light and air in the world around them. To what degree of truth these searchers for light and atmosphere and the just rendering of values have attained is yet a question. The results of human perception as portrayed upon canvas are so entirely dependent upon the medium, the pigment, that the end sought for is often defeated. Tones which upon the day of their execution clearly and accurately give the impression of the spectator of air, atmosphere, or light may in a very few years, or even months, so deteriorate and change chemically that the same just transcription of nature no longer exists, and the purpose of the artist is entirely lost. Much of the work of Manet has undoubtedly suffered in this manner. Herein unquestionably lies the superiority of an art emanating from the sensibilities of the mind and heart over those of the eye. In the former case the work may blacken, tarnish, or corrode, but the innate feeling will not be lost; whereas in the latter, once the semblance of the fact is encroached upon by time, the aim of the work is seriously weakened.

This, however, must not be interpreted as undervaluing realism in art, or as urging the superiority of poetic ideality over the sterling qualities of fact and reality. It is simply to call attention to the great difficulty under which a searcher for light must necessarily labor. Neither must it be concluded that Manet was devoid of the poetic sense, or that his work was without feeling. His main effort was a rendering of *fact;* his deepest interest, the truthful juxtaposition of values, the broad and simple treatment of planes, combined with a constant search for the character of the person or object portrayed. These points must be always borne in mind, while contemplating his work, to enable one to arrive at a fair estimate of his powers as an artist.

GEORGE MOORE 'MODERN PAINTING'

TO understand Manet's genius the nineteenth century would have required ten years more than usual, for in Manet there is nothing but good painting, and there is nothing that the nineteenth century dislikes as much as good painting. In Whistler there is an exquisite and inveigling sense of beauty; in Degas there is an extraordinary acute criticism of life; and so the least brutal section of the public ended by pardoning Whistler his brush-work and Degas his beautiful drawing. But in Manet there is nothing but good painting, and it is therefore possible that he might have lived till he was eighty without obtaining recognition. Death alone could accomplish the miracle of opening the public's eyes to his merits. During his life the excuse given for the constant persecution waged against him by the "authorities" was his excessive originality. But this was mere subterfuge; what was really hated — what made him so unpopular — was the extraordinary beauty of his handling. Whatever he painted became beautiful — his hand was dowered with the

gift of quality, and there his art began and ended. His painting of still life never has been exceeded, and never will be. I remember a pear that used to hang in his studio. Hals would have taken his hat off to it. . . .

And never did this mysterious power which produces what artists know as "quality" exist in greater abundance in any fingers than it did in the slow, thick fingers of Édouard Manet — never since the world began; not in Velasquez, not in Hals, not in Rubens, not in Titian. As an artist Manet could not compare with the least among these illustrious painters; but as a manipulator of oil-color he never was and never will be excelled. Manet was born a painter as absolutely as any man that ever lived, so absolutely that a very high and lucid intelligence never for a moment came between him and the desire to put anything into his picture except good painting. I remember his saying to me, "I also tried to write, but I did not succeed; I never could do anything but paint."

RICHARD MUTHER 'MODERN PAINTING'

FROM this time (1870) his great problem was the sun, the glow of daylight, the tremor of the air upon the earth basking in light. He became a natural philosopher who could never satisfy himself, studying the effect of light and determining with the observation of a man of science how the atmosphere alters the phenomena of color.

In tender, virginal, light gray tones, never seen before, he depicted, in fourteen pictures exhibited at a dealer's, the luxury and grace of Paris, the bright days of summer, and *soirées*, flooded with gaslight, the faded features of the fallen maiden, and the refined *chic* of the woman of the world. There was to be seen 'Nana,' that marvel of audacious grace. Laced in a blue silk corset, and otherwise clad merely in a muslin smock, with her feet in pearl-gray stockings, the blond woman stands at the mirror painting her lips, and carelessly replying to the words of a man who is watching her upon a sofa behind. Near it hung balcony scenes, fleeting sketches from the skating-rink, the *café concert*, the *Bal de l'Opéra*, the *déjeuner* scene at Père Lathuille's, and the 'Bar at the Folies-Bergères.' In one case he has made daylight the subject of searching study; in another, the artificial illumination of the foot-lights. 'Music in the Tuileries' reveals a crowd of people swarming in an open, sunny place. Every figure was introduced as a patch of color, but these patches were alive and this multitude spoke. One of the best pictures was 'Boating'— a craft boldly cut away in its frame, after the manner of the Japanese, and seated in it a young lady in light blue and a young man in white, their figures contrasting finely with the delicate gray of the water and the atmosphere impregnated with moisture. And scattered amongst these pictures there were to be found powerful sea-pieces and charming, piquant portraits.

Manet had a passion for the world. He was a man with a slight and graceful figure, a beard of the color known as *blond cendré*, deep blue eyes filled with the fire of youth, a refined, clever face, aristocratic hands, and a manner of great urbanity. With his wife, the highly cultured daughter of a

Dutch musician, he went into the best circles of Parisian society, and was popular everywhere for his trenchant judgment and his sparkling intellect. His conversation was vivid and sarcastic. He was famous for his wit *à la* Gavarni. He delighted in the delicate perfume of drawing-rooms, the shining candle-light at receptions; he worshiped modernity and the piquant *frou-frou* of toilettes; he was the first who stood with both feet in the world which seemed so inartistic to others. Thus the progress made in the acquisition of subject and material may be seen even in the outward appearance of the three pioneers of modern art. Millet in his portrait stands in wooden shoes; Courbet, in his shirt-sleeves; Manet wears a tall hat and a frock coat. Millet, the peasant, painted peasants. Courbet, the democrat from the provinces, gave the rights of citizenship to the artisan, but without himself deserting the provinces and the bourgeoisie. He was repelled by everything either distinguished or refined. In such matters he could not find the force and vehemence which were all he sought. Manet, the Parisian and the man of refinement, gave art the elegance of modern life. . . .

But the seed which he had scattered when he died had already thrown out roots. It had taken him years to force open the doors of the Salon, but to-day his name shines in letters of gold upon the façade of the École des Beaux-Arts as that of the man who has spoken the most decisive final utterance on behalf of the liberation of modern art. His achievement, which seems to have been an important alteration in the method of painting, was in reality a renovation in the method of looking at the world and a renovation in the method of thinking.

CAMILLE MAUCLAIR 'THE FRENCH IMPRESSIONISTS'

IT will be seen that Manet fought through all his life: few artists' lives have been nobler. His has been an example of untiring energy; he employed it as much in working as in making a stand against prejudices. Rejected, accepted, rejected again, he delivered with enormous courage and faith his attack upon a jury which represented routine. As he fought in front of his easel, he still fought before the public, without ever relaxing, without changing, alone, apart even from those whom he loved, who had been shaped by his example. This great painter, one of those who did most honor to the French soul, had the genius to create by himself an Impressionism of his own which will always remain his own, after having given evidence of gifts of the first order in the tradition handed down by the masters of the real and the good. He cannot be confused either with Monet or with Pissarro and Rénoir. His comprehension of light is a special one, his technique is not in accordance with the system of color-spots; it observes the theory of complementary color and of the division of tones without departing from a grand style, from a classic stateliness, from a superb sureness. Manet has not been the inventor of Impressionism, which co-existed with his work since 1865; but he has rendered it immense services by taking upon himself all the outbursts of anger addressed to the innovators, by making a breach in public opinion, through which his friends have passed in behind him. Probably without him all these

artists would have remained unknown, or at least without influence, because they all were bold characters in art, but timid or disdainful in life. Degas, Monet, and Rénoir were fine natures with a horror of polemics, who wished to hold aloof from the Salons and were resigned from the outset to be misunderstood. They were, so to say, electrified by the magnificent example of Manet's fighting spirit, and Manet was generous enough to take upon himself the reproaches levelled, not only against his work, but against theirs. His twenty years of open war, sustained with an abnegation worthy of all esteem, must be considered as one of the most significant phenomena of the history of the artists of all ages.

This work of Manet, so much discussed and produced under such tormenting conditions, owes its importance beyond all to its power and frankness. Ten years of developing the first manner, tragically limited by the war of 1870; thirteen years of developing the second evolution, parallel with the efforts of the Impressionists. The period from 1860 to 1870 is logically connected with Hals and Goya; from 1870 to 1883 the artist's modernity is complicated by the study of light. His personality appears there even more original, but one may well give the palm to those works of Manet which are painted in his classic and low-toned manner. He had all the pictorial gifts which make the glory of the masters: full, true, broad composition, coloring of irresistible power, blacks and grays which cannot be found elsewhere since Velasquez and Goya, and a profound knowledge of values. He has tried his hand at everything: portraits, landscapes, seascapes, scenes of modern life, still-life, and nudes have each in their turn served his ardent desire of creation. His was a much finer comprehension of contemporary life than seems to be admitted by Realism: one has only to compare him with Courbet to see how far more nervous and intelligent he was, without loss to the qualities of truth and robustness. His pictures will always remain documents of the greatest importance on the society, the manners, and customs of the second Empire. He did not possess the gift of psychology. His 'Christ aux Anges' and 'Jésus insulté' are obviously only pieces of painting without idealism. He was, like the great Dutch virtuosos, and like certain Italians, more eye than soul. Yet his 'Maximilian,' the drawings to Poe's 'Raven,' and certain sketches show that he might have realized some curious psychological works had he not been so completely absorbed by the immediate reality and by the desire for beautiful paint. A beautiful painter — this is what he was before everything else, this is his fairest fame, and it is almost inconceivable that the juries of the Salons failed to understand him. They waxed indignant over his subjects, which offer only a restricted interest, and they did not see the altogether classic quality of this technique without bitumen, without glazing, without tricks; of this vibrating color; of this rich paint; of this passionate design so suitable for expressing movement and gestures true to life; of this simple composition where the whole picture is based upon two or three values with the straightforwardness one admires in Rubens, Jordaens, and Hals.

Manet will occupy an important position in the French school. He is the most original painter of the second half of the nineteenth century, the one who

has really created a great movement. His work, the fecundity of which is astonishing, is unequal. One has to remember that, besides the incessant strife which he kept up — a strife which would have killed many artists — he had to find strength for two grave crises in himself. He joined one movement, then freed himself of it, then invented another and recommenced to learn painting at a point where anybody else would have continued in his previous manner. "Each time I paint," he said to Mallarmé, "I throw myself into the water to learn swimming. . . . "

There remains, then, a great personality who knew how to dominate the rather coarse conceptions of Realism, who influenced by his modernity all contemporary illustration, who re-established a sound and strong tradition in the face of the Academy, and who not only created a new transition, but marked his place on the new road which he had opened. To him Impressionism owes its existence; his tenacity enabled it to take root and to vanquish the opposition of the school; his work has enriched the world by some beautiful examples which demonstrate the union of the two principles of Realism and of that technical Impressionism which was to supply Monet, Rénoir, Pissarro, and Sisley with an object for their efforts. . . .

To-day Manet is considered almost as a classic glory: and the progress for which he had given the impulse has been so rapid that many are astonished that he should ever have been considered audacious. Sight is transformed, strife is extinguished, and a large, select public, familiar with Monet and Rénoir, judge Manet almost as a long-defunct initiator. One has to know his admirable life, one has to know well the incredible inertia of the Salons where he appeared, to give him his full due. And when, after the acceptance of Impressionism, the unavoidable reaction will take place, Manet's qualities of solidity, truth, and science will appear such that he will survive many of those to whom he has opened the road and facilitated the success at the expense of his own. It will be seen that Degas and he have, more than the others, and with less apparent *éclat*, united the gifts which produce durable works in the midst of the fluctuations of fashion and the caprices of taste and views. Manet can, at the Louvre or any other gallery, hold his own in the most crushing surroundings, prove his personal qualities, and worthily represent a period which he loved.

The Works of Manet

DESCRIPTIONS OF THE PLATES

'BOY WITH THE SWORD' PLATE I

THE 'Boy with the Sword' is perhaps the most attractive canvas Manet ever painted and is acknowledged by all critics to be a masterpiece. As we have seen, it was painted when the artist was most directly under the influence of Velasquez, which is shown in its sober coloring. The child is hab-

ited in a dull black costume with broad white linen collar and blue stockings, against a warm gray background. He stands at full length in the centre of the picture, painted in life size, gazing directly at the spectator and grasping a big sword almost too heavy for him. His expression is particularly winsome and in its idealization is not quite so characteristic of Manet as many other less obviously attractive canvases.

Mr. Carroll Beckwith, writing in 'Modern French Masters,' says: "In studying a picture by Manet two things must always be clearly kept in mind, *les valeurs* and *la tache*. However varied his choice of subject, however different his effects of light and shade, values and *la tache* were constantly before him, urging their superior importance over all other qualities, forcing themselves upon his vision, and through his hand upon the canvas. There they were emphasized with aggressive prominence, destroying the half-tones and blotting out details. Witness the fine example of his work in the Metropolitan Museum of New York —'The Boy with the Sword.' Notice how the face becomes one simple, almost unbroken mass, marked by its strength of local color. Notice how the eyes are devoid of modeling. To Manet the human eye was but a spot of dark upon the light plane of the flesh. See, too, how perfectly the background takes its place behind the figure. One could accurately measure the distance the little figure stands from the curtain behind it. This simplicity of aim, this research for a few fundamental truths, were his constant protest against the tyranny of tradition, against the intricacies of composition and sugary elaboration which pervaded the popular school of French art in his day."

The picture, though signed and dated 1860, was not exhibited until 1867. It was given to the Metropolitan Museum of New York, in 1889, by Mr. Erwin Davis, and measures about four feet high by three broad.

'GOOD BOCK' PLATE II

THIS was the one and only canvas of Manet's that ever met with popularity. Exhibited at the Salon of 1873, it became one of M. Faure's collection, whose catalogue of his paintings thus describes it: "A man of fifty years — the engraver Belot — is seated at a little table, comfortably installed in an armchair, smoking his pipe and holding in his hand a large glass of beer, a 'bock.' His hair and beard are already gray; but his rubicund face expresses in the highest degree the joy of living. He wears a black coat, gray trousers, a vest of the same color, but a little darker, and a cap of otter."

All critics have agreed in comparing this canvas to one by Franz Hals, and George Moore writes of it: "In an exhibition of portraits now open in Paris, entitled *Cent-Chefs-d'Œuvre*, Manet has been paid the highest honor; he himself would not demand a greater honor — his 'Good Bock' has been hung next to a celebrated portrait by Hals. . . .

"Without seeing it, I know that the Hals is nobler, grander; I know, supposing the Hals to be a good one, that its flight is that of an eagle as compared with the flight of a hawk. The comparison is exaggerated; but then, so are all comparisons. I also know that Hals does not tell us more about his old

woman than Manet tells us about the man who sits so gravely by his glass of foaming ale, so clearly absorbed by it, so oblivious to all other joys but those that it brings him. Hals never placed any one more clearly in his favorite hour of the day, the well-desired hour, looked forward to perhaps since the beginning of the afternoon. . . . Nor did Hals ever paint better; I mean that nowhere in Hals will you find finer handling, or a more direct luminous or simple expression of what the eye saw. It has all the qualities I have enumerated, and yet it falls short of Hals. It has not the breadth and scope of the great Dutchman. There is a sense of effort, *on sent le souffle*, and in Hals one never does. It is more bound together; it does not flow with the mighty and luminous ease of the *chefs d'œuvre* at Haarlem."

'JEANNE' PLATE III

THE picture, another of the canvases belonging to the Collection Faure, was one of the two canvases that Manet sent to the Salon of 1882, the last at which he exhibited. "The public were clement in their judgments, I would confess it," writes M. Bazire, "for the spring-like figure, designated in the catalogue by the name of 'Jeanne.' This adorable promenader, with a slightly turned-up nose, bright cheeks, attractive throat, rounded figure, hiding its grace under a parasol and walking swiftly under the trees, whose foliage cuts it off from the crude blue of the sky, I called a 'spring-like figure' and I make my excuses — it is the spring itself.

"The 'Spring,' that is in fact the name that Manet intended to give to this portrait, the first of four panels: 'The Seasons.' Time failed him. There would have been a companion: the 'Autumn,' for which the beautiful Méry Laurent, very much muffled up, lent her cameo-like profile. But 'Winter' and 'Spring' were never painted, and it is a loss and a regret the more."

'THE BALCONY' PLATE IV

'THE BALCONY' was exhibited for the first time at the Salon of 1869, and no picture of Manet's was ever received with more cruel hilarity than this one. It represented two young women, one seated, the other standing upon a green balcony, and a young man in the background behind them. Mlle. Berthe Morisot, the young painter from Bourges, who came under the influence of Manet's art and finally married his younger brother Eugène, posed for the seated woman; Guillemet, the landscapist, for the figure in the background. The public could see no beauty in the picture, could not appreciate the perfection of the workmanship, and only exclaimed that they had never seen a green balcony, they had never seen two women in any picture so disagreeable in figure and so "bundled" into their clothes, and the little dog at the feet of the women they considered a little monster and in no better taste than the black cat in 'Olympia.'

In 1894 the painter Caillebotte died, leaving his entire collection of pictures to the Luxembourg, among them this much-abused canvas. It hangs to-day in the Louvre.

WOMAN WITH THE PARROT PLATE V

"THE light in this picture is dull, uniform, and pervasive," writes Mr. Caffin, in 'How to Study Pictures.' "The photograph has falsified the effect by making the background appear dark. In the original it is a drabbish gray, a slightly yellower gray than the dove-gray on the wings of the parrot, whose head, on the contrary, is a whitish gray. Again, the glass of water at the top of the stand is gray, but a much more sharply whitish tone in the high-lights; while, still again, the pan on the floor is of dull pewter, a lighter gray than that of the wall and less light than the parrot's head. So far, you observe, the artist has played upon grays. As a musician might explain it, he has given several modulations of the chord of gray, including the major and minor, the augmented and diminished. In other words, he has made a color-harmony of slightly differing tones of gray, taking pleasure in observing and rendering those slight distinctions, and also in noting how differently the light is reflected from the different surfaces — in a sort of dull and smothered way from the plaster on the wall; deep and lustrous from the bird's wing; more softly broken up from the feathers on the head; sharp and pellucid from the glass, and with duller luster from the pan. The result is that by careful discrimination between the various actions of light he has given us a real appreciation of the textures of the different objects — a refinement of realism in the way of painting that is far beyond the realism of Courbet.

"The color of the gown is that of faded rose-leaves; that is to say, very pale rose in the shadows, a pale straw-color where it catches the light. The modeling has been obtained by varying these two tones, according to the amount of light contained in the various parts of the silk, the only approach to shadows being some dove-gray tones, where you see the dark spots round the edge of the right arm, and under the hand and cuff of the left. Notwithstanding that the artist limited himself to these few tones, and chose a gown which hangs from the shoulders with very few folds, he has made us realize the balloon-like roundness of the garment, and, moreover, the existence of a figure underneath it. Again the expression 'faded rose-leaves' describes the prevailing hue of the face and hands; the latter are practically of the same color as the gown; yet we shall have no doubt, especially in the original, that the texture of the one is silk, of the others flesh, because of the method of the brush-work. Upon the dress it was laid on in sweeps; upon the flesh-parts, in circular strokes and dabs.

"So far, then, as we have examined the color-scheme of the picture, it is a harmony of faded rose-leaves and gray; but to prevent it from being tame, to make it resonant and vibrant, certain notes of positive color were introduced; for example, the black velvet band round the neck, a crimson tail to the bird, and the yellow rind of the orange. I may add that this clear note of yellow receives a dull echo in the drabbish-yellow sand, mingles with the rich brown of the wooden pedestal, and reappears more noticeably in the lighter brown of the girl's hair."

This picture was also a gift to the Metropolitan Museum of New York, in 1889, from Mr. Erwin Davis, and measures about seven by five feet.

'REST' PLATE VI

THIS canvas, entitled 'Rest,' was in reality a portrait of Mlle. Berthe Morisot (afterwards Mme. Eugène Manet), a young artist of the Impressionist school, of great power as an artist and of great charm and distinction as a woman. She posed for Manet many times, and here she is represented dressed in a simple white muslin, half reclining upon a sofa, her arms thrown out on either side, resting on the cushions in an easy attitude. This canvas was exhibited in 1873, the same year as 'Good Bock,' but while the latter met with popularity, the former was received with disdain.

"I prefer Manet," says George Moore, "in the quieter and I think the more original mood in the portrait of his sister-in-law, Madame Morisot. . . . Never did a white dress play so important or indeed so charming a part in a picture. The dress is the picture — this common white dress, with black spots, *une robe à poix*, *une petite confection de soixante cinq francs*, and very far it is from all resemblance to the diaphanous, fairy-like skirts of our eighteenth-century English school, but I swear to you no less charming. It is a very simple and yet a very beautiful reality. A lady, in white dress with black spots, sitting on a red sofa, a dark chocolate red, in the subdued light of her own quiet, prosaic French *appartment*, *le deuxième au dessus l'entre-sol*. The drawing is less angular, less constipated, than that of 'Olympia.' How well the woman's body is in the dress! There is the bosom, the waist, the hips, the knees, and the white-stockinged foot in the low shoe, coming from out the dress. The drawing about the hips and bosom undulates and floats, vague and yet precise, in a manner that recalls Harlem, and it is not until we turn to the face that we come upon ominous spaces unaccounted for, forms unexplained. The head is so charming that it seems a pity to press our examination further. But to understand Manet's deficiency is to understand the abyss that separates modern from ancient art, and the portrait of Madame Morisot explains them as well as another, for the deficiency I wish to point out exists in Manet's best portraits as well as in his worst. The face in this picture is like the face in every picture by Manet. Three or four points are seized, and the spaces between are left unaccounted for. Whistler has not the strength of Velasquez; Manet is not as complete as Hals."

The canvas forms a part of the M. G. Vanderbilt Collection in New York.

'PORTRAIT OF HENRI ROCHEFORT' PLATE VII

MANET painted a number of splendid male portraits, among them one of Émile Zola in his studio, where the canvas of the rejected 'Olympia' is seen hanging on the wall; another of M. Pertuiset, the lion-hunter; a notable third of M. Antonin Proust in three-quarters length, in silk hat and frock coat; one of the engraver Desboutins, called 'The Artist,' garbed entirely in gray against a brown background, and who stands filling his pipe while a slender and graceful greyhound figures in the background; and now, in 1881, this portrait of M. Rochefort, one of his strongest. M. Duret relates how Manet, attracted by the strength of character in the features of M. Rochefort,

had asked the latter to pose for him. The artist placed his sitter nearly in profile with arms crossed. "It is," writes M. Duret, "a powerful work, of the nature to please a connoisseur. Manet, who had done it moved only by an artistic sentiment, without thinking of drawing profit, offered it to the original and would have been happy to have seen him accept it. But Rochefort, who had ever loved only dry and highly finished painting, found it unpleasant. He did not wish it, and refused it. Some time after, Manet included it in a lot of canvases sold to M. Faure."

'IN THE GARDEN' PLATE VIII

THIS picture, as we have seen, was a turning-point in Manet's career, in that it was his first attempt to pose figures in the open air, a method which he thereafter generally followed.

"This movement, so historically memorable, when Manet discovered the sun and the fine fluid of the atmosphere, was shortly before 1870," writes Richard Muther. "Not long before the declaration of war he was in the country in the neighborhood of Paris, staying with his friend De Nittis; but he continued to work as though he were at home, only his studio was here the pleasure-ground. Here one day he sat in full sunlight, placed his model among the flowers of the turf, and began to paint. The result was 'The Garden,' now in the possession of Madame de Nittis. The young wife of the Italian painter is reclining in an easy-chair, between her husband, who is lying on the grass, and her child, which is asleep in its cradle.

"Every flower is fresh and bright upon the fragrant sward. The green of the stretch of grass is luminous, and everything is bathed in soft, bright atmosphere; the leaves cast their blue shadows upon the yellow gravel path. 'Plein-air' made its entry into painting. . . ."

This picture belongs now to Mr. H. O. Havemeyer's collection in New York.

'OLYMPIA' PLATE IX

"THE celebrated 'Olympia' of 1865," writes Richard Muther, "now to be found in the Luxembourg [in the Louvre at the present writing], was painted during this stage (experimental) in his development: it represents a neurotic, anæmic creature, who stretches out, pale and sickly, her meagre nudity upon white linen, with a purring cat at her feet, whilst a negress in a red dress draws back the curtain, offering her a bouquet. With this picture — no one can tell why — the definite battles fought over Impressionism began. The critics who talked about obscenity were not consistent, because Titian's pictures of Venus with her female attendant, the little dog, and the youth sitting upon the edge of the bed are not usually held to be obscene. But it is nevertheless difficult to find in this flatly modeled body with its hard black outlines those artistic qualities which Zola discovered in it. The picture has nothing whatever of Titian in it, but it may almost be said to have something of Cranach."

Though the nude may in itself be ugly, the coloring of the picture is beautiful and the accessories wonderfully painted, as in the white linen and India silk shawl of yellow tones embroidered with delicately colored flowers upon which the figure reclines, as in the different white textures in the picture, first of the linen sheet, then of the paper in which the bouquet is wrapped, and lastly in the servant's apron and cap, the cat at the foot of the bed giving just the needed touch of black.

George Moore writes of this canvas: "The Luxembourg picture, although one of the most showy and the completest amongst Manet's masterpieces, is not, in my opinion, either the most charming or the most interesting; and yet it would be difficult to say that this of the many life-sized nudes that France has produced during the century is not the one we could the least easily spare. Ingres' 'Source' compares not with things of this century, but with the marbles of the fourth century B.C. Cabanel's 'Venus' is a beautiful design, but its destruction would create no appreciable gap in the history of nineteenth-century art. The destruction of 'Olympia' would."

At the sale of Manet's effects in 1884 'Olympia' and 'Argenteuil' had been bought in for the widow, with the hope that some day they might go to a public collection. In 1889 an American appeared who wished to buy the 'Olympia,' but the painter Sargent, fearing it would be lost to view in a private collection, confided his beliefs to Monet, who started a subscription to raise twenty thousand francs to give to Mme. Manet in exchange for it. The press and the public wished a sample of Manet's work for the Luxembourg, but not that one, but his friends would hear of no concessions and especially desired to procure 'Olympia' as showing the originality of the artist to the fullest extent. It was his preferred child of all his creations. The battle waged hot, but all the artists, men of letters, and connoisseurs ranged themselves on Manet's side. Monet finally definitely offered it to the Minister of Fine Arts. Before they had decided whether to accept it or not there was a change of ministry; it was definitely accepted November 17, 1890, to be placed in the Luxembourg, and is now in the Louvre, where it is given a position of prominence in the hall of nineteenth-century French masters.

'THE RAILWAY' PLATE X

"THIS picture marks a novelty amongst his works sent to the Salon, that of painting in the open air," writes M. Duret. "He had executed it in a little garden, situated behind a house in the rue de Rome. The public and the press had not sufficiently taken into account, in arguing about it, that it had to do with a work produced directly in the open air. They had quite simply, as was their habit, been offended by the appearance of lively colors, placed side by side, without interposition of half-tones or conventional shadows.

"To the reproach of being painted in too high a key should be added that of presenting an 'incomprehensible' subject. In fact, 'The Railway' was not, properly speaking, the subject of the canvas, the two persons who figured there did not lend themselves to any significant or amusing action; for the

public almost always seeks and looks in a work for that anecdote which can be seen. The intrinsic merit of the painting, the value of the art due to the beauty of the lines or to the quality of color, things essential for the artist or the true connoisseur, remain misunderstood and ignored by the passer-by. But Manet had put into his canvas of 'The Railway' two persons, in order that there should be something that was alive in it. He thus had to do with true painting and could have referred his picture to the Dutch masters, who have so often kept their figures unoccupied, and not engaged in any definite action. He had represented a young woman dressed in blue seated against a grille and turned toward the spectator, whilst near her, standing, a little girl in white is holding on with her two hands to the barrier. This grille served as enclosure to the little garden, overlooking the deep trench where passes the railroad of the West, near the station of Saint-Lazare. Behind the two girls can be seen the rails and the smoke of the locomotives, whence the title of the picture."

This picture, as well as that entitled 'In the Garden,' belongs to Mr. H. O. Havemeyer's collection in New York.

A LIST OF THE PRINCIPAL PAINTINGS OF MANET WITH THEIR PRESENT LOCATIONS

M. THÉODORE DURET in his monograph on Manet, published in 1902, the most complete work that has appeared on the artist, catalogues 327 oils and 78 pastels. We append a list of the more important oils, with their locations in 1902.

BELGIUM. BRUSSELS: M. VAN CUTSEN: Argenteuil; At Père Lathuille — ENGLAND. LONDON: GEORGE MOORE: Portrait of Mme. Manet — FRANCE. PARIS, LOUVRE: Olympia (Plate IX); The Balcony (Plate IV); Angelina — M. LE COMTE DE CAMONDO: Lola de Valence; The Fifer; At the Piano; The Port of Boulogne — M. DURAND-RUEL: Music at the Tuileries; The Spanish Ballet; Fishing; The Old Musician; Portrait of Zacharie Astruc; The Water-drinker; Dead Christ and Angels; Jesus Insulted by the Soldiers; The Good Pipe; The Bull-fight; Pier at Boulogne; Portrait of Eva Gonzalès; Portrait of M. Faure in the rôle of Hamlet; Portrait of M. Pertuiset, the Lion-hunter; My Garden — M. T. DURET: Portrait of Théodore Duret; Marine in Storm; Marine in Calm — M. FAURE: The Absinthe Drinker; The Spanish Singer; The Reader; Port of Bordeaux; Good Bock (Plate II); Sea-fishers The Bun; Portrait of Henri Rochefort (Plate VII); Jeanne (Plate III) — M. P. GALLIMARD: The Linen — MME. A. HECHT: The Beggar; The Swallows — M. C. LAFONTAINE: Polichinelle — M. LECLANCHÉ: Boy with Cherries — M. MANZI: The Nymph Surprised; Portrait of Mme. Manet in the Conservatory — M. MOREAU-NELATON: Breakfast on the Grass — M. A. PELLERIN: View of the Universal Exposition of 1867; Eva Gonzalès painting in her Studio; Claude Monet in his Studio; The Artist; Nana; The Bun; At the Café; Portrait of Manet by himself, with the Palette (see portrait); At the Bar of the Folies-Bergères — M. A. PROUST: Portrait of M. Antonin Proust — M. ROSENBERG: Boy with the Dog — MME. E. ROUART: Portraits of M. and Mme. Manet; The Lady with the Fans; Young Woman in Black Hat; Portrait of Mme. Eugène Manet (née Mlle. Berthe Morisot) — M. HENRI ROUART: The Music Lesson — M. VOLLARD: Execution of the Emperor Maximilian — M. E. ZOLA: Portrait of M. Émile Zola — GERMANY. BERLIN, NATIONAL GALLERY: In the Conservatory — HERR CASSIER: House at Reuil; HERR LIEBERMANN: Roses and Lilacs — LUBECK, DR. MAX LINDE: Portrait of Manet by himself, standing; Portrait of George Moore — UNITED STATES. BOSTON, M. SEARS: The Street Singer — FARMINGTON, A. POPE:

La Posada — NEW YORK, METROPOLITAN MUSEUM: Boy with the Sword (Plate I); Woman with the Parrot (Plate V) — H. O. HAVEMEYER: Young Man in Costume de Majo; Mlle. V. in Costume d'Espada; Matador saluting; In the Garden (Plate VIII); The Railway (Plate X); Ball at the Opera; Boating; Grand Canal, Venice — M. G. VANDERBILT: The Tragic Actor; Rest (Plate VI) — PHILADELPHIA, J. JOHNSON: Combat of the Kearsage and the Alabama — M. WIDENER: Dead Toreador.

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